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ABSTRACT

CVRP Patch Panel is the bi-monthly newsletter of the California Video Resource Project (CVRP) which has interests and activities in video and cable technologies in libraries. Its January/February 1976 issue headlines an article on the American Library Association's midwinter meeting in Chicago, with emphasis on the new Video and Cable Communications Section (VCCS) of the Information Science and Automation Division (ISAD). Other articles are concerned with the use of video equipment by children, still frames on videotape, videotape programs co-sponsored by the American Issues Forum and the San Francisco Public Library, and statistics on television and libraries. Other features are an annotated bibliography on cable television, equipment evaluations, reviews of new books about television, and reviews of videotape productions. (LS)

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CVRP PATCH PANEL

The Newsletter of the California Video Resource Project

vol.1, no.8 jan/feb 1976

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ALA Midwinter/ALA Chicago

The recent ALA Midwinter meeting in Chicago was the first official gathering of the new Video and Cable Communications Section (VCCS) of the Information Science and Automation Division (ISAD). As section Chairperson, I would like you to know some of our proposed activities and ways you can become actively involved. Here is a summary of what transpired plus upcoming plans for ALA-Chicago in July.

VCCS CENTENNIAL CONFERENCE PROGRAM
Chicago, July 21-24, 1976

1. Many of our members want to learn about the problems of videotape collection and distribution. A panel of librarians and videotape distributors will debate the pricing, availability, purchase and utilization rights of commercial and community-produced videotapes on Wednesday, July 21.

2. Four hours of library-produced videotapes will be shown over the Palmer House and Hilton Hotel closed-circuit tv systems. A special suite is being provided on Monday, July 19 from 6-8 pm to give us an opportunity to meet others in the section and discuss mutual problems and pleasures, while watching the closed-circuit programs. (See page 3 for announcement.) The second showing will be Thursday, 7-9am.

VCCS COMMITTEES

We also planned the goals and activities for four VCCS Committees. If you'd like to be considered for an appointment to any of these contact Kandy Brandt, Video Coordinator, 3030 Darbo Drive, Madison, WI 53714.

1. Video and Cable Utilization
Emphasis is on who is doing what, where, and how well. A preliminary survey has already been undertaken to find out which libraries are producing programs, which are collecting videotapes, and which are using cable television.

2. Video Distribution and Exchange
In addition to working on standards of videographic control for libraries, this committee is investigating the collecting

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CVRP PATCH PANEL

IS A BI-MONTHLY PUBLICATION WHICH IS THE OFFICIAL VOICE OF THE CALIFORNIA VIDEO RESOURCE PROJECT (CVRP), A LIBRARY SERVICES AND CONSTRUCTION ACT, TITLE I—FUNDED PROJECT DESIGNED TO EXPERIMENT WITH AND REPORT ON USE OF VIDEO AND CABLE TECHNOLOGIES AS EXTENSIONS OF LIBRARY SERVICES, PRIMARILY BUT NOT EXCLUSIVELY IN CALIFORNIA. VOLUME I, ISSUES 1-10, COVERS NOV/DEC 1974 THROUGH MAY/JUNE 1976, AND IS SOLD ONLY AS A SET. $20—INSTITUTIONS; $10—INDIVIDUALS; $5—STUDENTS. FOR MORE INFORMATION CALL (415) 558-5034, OR WRITE CVRP, SAN FRANCISCO PUBLIC LIBRARY, CIVIC CENTER, SAN FRANCISCO, CALIF. 94102.

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tapes and possible structures for inter-brary loan and exchange.

Legislation and Regulation

Anyone who has dealt with a cable anchise knows the difficulty of keeping ack of the FCC. This committee is also ncerned with copyright as well as funding gislation in support of telecommunications.

Technical Developments

Videodiscs, satellites, and a host of her developments will have to be tracked. ndividuals having technical ability are ncouraged to join this group.

RELATIONSHIP TO OTHER ALA UNITS

We also need liaison people with many other units of the Association. Thus far we have liaison with ISAD's Editorial Committee, its AV Section, and By-laws Committee, as well as the AASL (American Association of School Librarians) Video Committee, but there are many others. Contact me if you're interested in helping. -Roberto Esteves-

The American Library Association's Video and Cable Communications Section invites libraries that have produced video programming to submit their tapes for consideration for a special bi-centennial program, "Video Visions," to be presented over the closed-circuit television systems of two hotels during the '76 ALA Conference in Chicago.

On July 21 and 23, two hours of library-produced video programming will be shown in the Palmer House and Hilton Hotels to over four thousand conference-goers. Although 3/4" tape will be used over the system, libraries are invited to submit b&w and color entries on both 1/2" reel and 3/4" cassette for consideration. Tapes (no longer than twenty minutes) must be sent with an accompanying description sheet specifying title, running time to the second, original format, and a brief annotation. Send tapes to the California Video Resource Project, San Francisco Public Library, Civic Center, San Francisco, CA. 94102. -Roberto Esteves, Chairperson, VGCS-

QUESTION: We want to use "still-frames" in a videotape we are editing. Is there anything we should know about the procedure to avoid problems?

Alan Babbitt,
Committee on Children's Television, SF

ANSWER: Yes, there is. Transferring still-frames is a problem because in doing the transfer the playback machine is in the "still" or "pause" mode, and since it is not running it is not supplying a proper sync signal to the editing deck. The trick is that the problem typically doesn't show up during playback of the edited master. However, the problem will show up if you attempt to make any duplicate copies of the edited master (no matter what format you're copying to) and it will usually show up as a loss of horizontal hold. That is, during playback of subsequent copies, sections where you expect to see your still-frames will come up as diagonal bars on the screen, as if the "horizontal" adjustment of your monitor were way off. Incidentally, you might suspect that trying to put the still-frames in as video-only inserts would work---but it doesn't. The only way to do it is to hook up a camera to the editing deck, set up the still-frame on the playback deck and monitor, and use the camera to shoot the still-frame off the screen. This will naturally result in a certain loss of resolution, but the section will be electronically stable. A final warning---the process only works for black and white.

Major Macula

children and video

PHIL STUART

Phil Stuart worked as coordinator of Inter-Action Community Media in 1974/75, a community arts trust with some fifty fulltime members based in West Kentish Town, London, England. The group members act as "enablers," promoting access to resources and training children, older youths and community groups in the use of media equipment, placing as much value on the group process of making a tape or other production as on the finished product. More information and a booklet, "Basic Video In Community Work," is available from Inter-Action Trust Ltd., 14 Talacre Rd., London NW5 3PE England. $2 incl. postage

Nowadays most children passively consume television for a large part of the day (it has been estimated that the average American child watches approximately 6 hours/day). They are bombarded with visual stimuli and information with no avenues for response. In Kentish Town, London, England, during the past six years, Inter-Action Community Media has pioneered in the use of video equipment with children, helping them to express their creativity and their problems visually.

One of our aims was to demystify the process of television by helping children produce their own programmes, be they educational, dramatic, or just for fun. It was our hope that they would then look more critically at the television that the adult world produces for them, and begin to replace it with their own language.

We trained children to use the equipment themselves; they can have total control over the content and style of their tapes. The amount of detail they learn depends on the child; some learn to handle only the camera, others operate the entire system. (Most of the time we used Akai 1/4" portable videotape equipment because the 3" monitor attached to the VTR aids in training: we can see what they are seeing, and can offer suggestions if, for instance, the picture is out of focus. Also it is very useful for the director in terms of setting up shots and giving directions to the camera-person.)

Although many media people are appalled at the idea of children using such expensive equipment, we found that they exercise a great deal of care, instinctively respecting the equipment and appreciating the trust implicit in letting them use it. Most children soon learn that it isn't as difficult to operate as professionals would have them believe. Many a 9-year old commented, "It really isn't very hard, is it?"

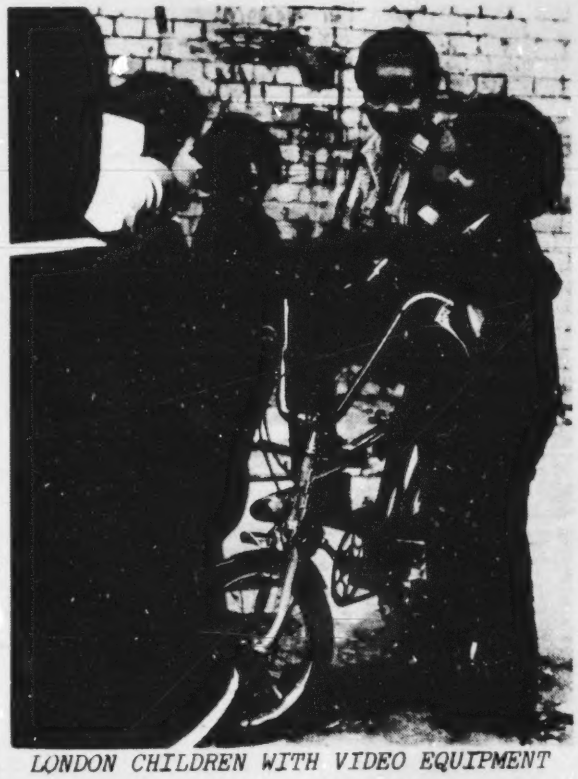
Learning to use video equipment can give children a great deal of confidence in their abilities. Since it is a novel experience for them, patterns can be broken by the teacher who can spot an insecure or withdrawn child and aid him/her to master the equipment. Often children who have difficulty with verbal or written communication, such as the mentally handicapped or emotionally disturbed, find visual articulation easy, exciting and a much more relevant learning tool than pen and paper. Video, however, should not overshadow, but rather complement reading and writing skills. It should be regarded as a tool to aid the process of learning and used only when it seems relevant. (Video is not the only medium that can be useful in learning situations. Many of our long-term educational projects with children included the research, writing, design, and printing of newspapers, silkscreen poster design and printing and still photography.)

A South London high school environment class made a tape examining the leisure facilities available in the immediate area around their school. Our role was to train class and teachers in use of the equipment, work out with them how best to use video

nd then link them up with the relevant eople in the neighbourhood, such as community orkers, playleaders and other concerned ommunity organizations. The resulting ape was used as part of a campaign for mproved play facilities, and the school as so impressed with the potential of ideo that they bought a portable set for hemselves. The kids wrote the script, rew the graphics, interviewed local people nd shot all the video, learning many kills and also becoming aware of community ssues and organizations in the vicinity of heir school.

ideo can often serve as a bridge to the utside world, and is such a powerful edium that it can be very effective in romoting "Kids Democracy." Teenagers in ackney, North London made a videotape of a vpical day in their lives on a housing state, part of which included the demand hat an old derelict laundry on the estate e converted into a youth club. The tape as shown at a public meeting called by the eens and some of their parents. At the eeting local officials endorsed the cheme, but it took a year of pressure, urveys, and petitions before the area outh department gave its approval. In his case video brought together a group of eens who stayed together to realize their ommon goal. It also presented a message n powerful visual terms to an adult world hat probably wouldn't have taken any otice of just a bunch of kids.

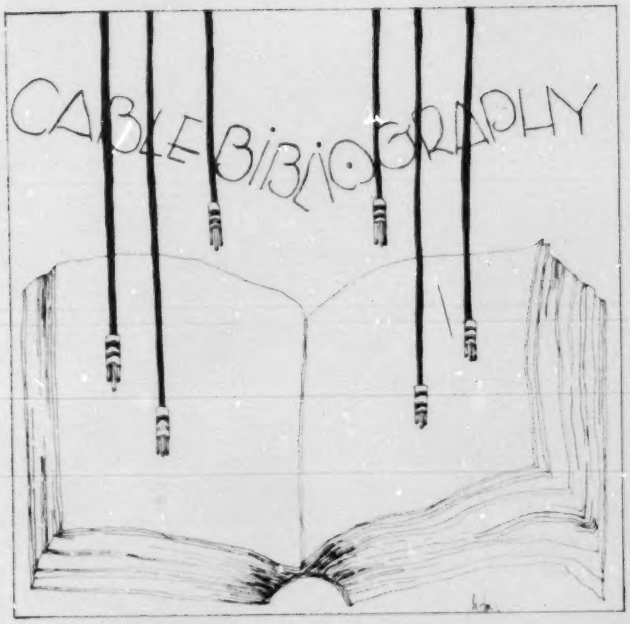
ames are often integrated into play rojects as a structuring device before ideo is introduced. During a recent week-ong summer project called "Hackneywood" he first day was spent playing games, etting to know each other and building a unk TV "studio." Next day we used a eries of storytelling games for a crazy TV ormat, and drawing games for cartooning. t was on the second day that portable ideotape equipment was introduced and the hildren trained to use it. The third day as spent on location in a local park aping an epic version of Robin Hood versus he Sheriff of Nottingham. On day four, he children made a documentary about a usy neighbourhood street where there had een a lot of accidents due to the lack of edestrian crosswalks. The last day we all onned our costumes and makeup and went on great parade around the neighbourhood collecting more children and mothers as we went. A playback of all the week's video was held, with the children running the equipment and introducing their productions. Afterwards the playleaders organized a discussion with local parents, gathering more support for the play scheme and suggesting action be taken on the issue of the busy street.



LONDON CHILDREN WITH VIDEO EQUIPMENT

Such projects can enable children to create their own television, and a medium such as video can provide a vehicle for them to voice their needs in their own language to an adult world that too often doesn't listen to children. The development of media work with children, whether it be making newspapers, videotapes or posters, is vital in the building of a communications link between children and the adult world.

Phil Stuart is presently organizing a Children's Media Access Project (CMAP) in the Bay Area. Founded in December, 1975, CMAP was created to give children access to media forms normally dominated by adults, through creation of multi-media productions by and for themselves. For more information contact: CMAP, 2792 California Street, San Francisco, California 94115. (415)921-4940



ROBERTO ESTEVES

Cable has been applauded as the technological harbinger of America's communications future, a system that will handle individualized learning, local programming, and nation-wide entertainment, all with at-home spectator convenience. As a highly publicized medium, the print material on cable runs the gamut from spurious to splendid. For the librarian in a town having the potential of at least 3,500 cable subscribers (the point at which the Federal Communication Commission rules regarding local programming take effect), the problem is compounded since the library must have multiple-level information: what the current FCC rules are; what services should be provided a community by the cable operator; what information is needed by city officials for franchise consideration; and how the library itself might best utilize the cable system. The following list is by no means comprehensive, nor does it have any pretension to being unbiased or "balanced." It is a buying guide for a public library, based upon three years of my reading and working with the available literature in the field. There are, of course, many other publications that would be helpful in individual situations, and if anyone would like more specific information, contact me directly.

A. CORE REFERENCE COLLECTION

CABLE SOURCEBOOK, 1975, published annually by Broadcasting Publications, Inc., 1735 De Sales St.NW, Washington, D.C. 20036 $10

An annual compendium of cable data, including national statistics, list of state associations, and details on the operation and ownerships of every cable television system in the United States, arranged by state. Also includes Canadian systems, a list of group owners, and the present FCC rules (a tighter compilation than is found in the Federal Register).

LOCAL ORIGINATION DIRECTORY, published by the National Cable Television Association, 918 16th St. NW, Washington, D. C. 20006 $4

May be even more useful than the Sourcebook for most libraries since it provides the only continually updated survey of what's happening on local origination and cable "access" channels. Included are reports from 492 cable systems (approximately 20% of those mentioned in the Sourcebook) and for the first time, 31 of them are carrying programs by local library systems.

B. CORE GENERAL INFORMATION COLLECTION

A SHORT COURSE IN CABLE, by the Office of Communications, United Church of Christ, 289 Park Avenue South, New York, NY, 10010 Spring '74 edition 13pp. Single copies free.

I have always found this pamphlet a delightful introduction to cable television. I've given them out in

quantity at community programs and found them helpful to those who want to understand what cable's all about.

THE HERE, NOW AND TOMORROW OF CABLE TELEVISION IN EDUCATION ...A PLANNING GUIDE, published by the Massachusetts Advisory Council on Education, 182 Tremont St., Boston, MA 02135 Sept. '73 66pp. Single copies free.

Proof again the best sources of information are frequently free. I consider this book a personal "find" and real treasure. It's an attractive paperback with an incredibly clear explanation of cable technology, excellent graphics and a wonderful lack of jargon. Also contains a useful glossary, planning guidelines, and bibliography.

VISIONS OF CABLEVISION: THE PROSPECTS FOR CABLE TELEVISION IN THE GREATER CINCINATTI AREA, by Robert Steiner. Stephen H. Wilder Foundation, 1017 Provident Tower, Cincinatti, OH 45202 Dec., 1972 119pp $3

This is a nicely-designed, well-written cable primer that is far more useful and universal in appeal than its subtitle would have you believe.

TELEVISIONS (periodical, formerly COMMUNITY VIDEO REPORTS), published quarterly by Washington Community Video Center, P.O. Box 21068, Washington, D. C. 20009. $15 for 10 issues ($10 for individuals)

The best damn publication in the field. The writers seem genuinely interested in untangling the language of Washington, and letting people know what's happening in real life situations. It has a professional touch seldom seen in alternative media publications.

C. ACCESS

ACCESS WORKBOOK, edited by Jacqueline Park, 1974. Alternate Media Center, 144 Bleeker St, New York, NY. 10012 2 vols. $35.

Vol. I is essential reading for anyone considering operating or establishing an access channel. Although geared primarily towards public access, many of the experiences and ideas are applicable to other access channel opeators. Vol. II deals primarily with equipment and production hints. Also included in the price is a large pamphlet, Public Access Experience: Profile of Six Centers.

CABLE HANDBOOK, 1975-76; a guide to cable and new communications technologies, edited by Mary Louise Hollowell. Communications Press, Inc., 1346 Connecticut Avenue NW, Washington, D. C. 20036 1975 312pp. $6.95 (plus 40¢ postage and handling)

A broad, detailed survey of the present technology, regulation, and --- most important --- use of cable. Covers many access users and operations across the country.

CABLELINES, (periodical), published bi-monthly by Cablecommunications Resource Center, 1900 L St. NW, Washington, D. C. 20036. Free

This slick magazine emphasizes Blacks' and other minorities' involvement with cable. The articles on the technology are especially good and this is the only quality communications magazine I know of that combines a strong minority focus with solid, valuable information.

D. FRANCHISING AND CITY OFFICIALS

It's happened here in San Francisco, as well as in other California cities: the city government looks to the local library for information on cable regulations and franchising. After sifting through hundreds of books and reports, I can recommend my favorites:

CABLE TELEVISION: A HANDBOOK FOR DECISIONMAKING, by Walter S. Baer. Rand Corporation Report #R-1133-NSF. Santa Monica, CA 90406 229pp. $5

The Rand Corporation has published

over a dozen monographs on cable television. This is unequivocally the best of the lot. It provides an excellent overview of cable technology and presents the choices and problems of community control and regulation. If interested, write to Rand for a complete list of titles in the series.

CABLE TELEVISION INFORMATION CENTER PUBLICATION SERIES, published by CTIC, 2100 M St., NW, Washington, D. C. 20037. $43.50

If you really become involved in the franchise review process, you'll probably want to subscribe to this series. Various monographs including Cable; An Overview; A Suggested Procedure; Technology of Cable Television; Cable Economics; Cable Television Interconnection; Bibliocable; Glossary of Cable Terms; Cable Data; Uses of Cable Communications; and Selecting a Cable System Operator, are offered in a looseleaf binder. The set comes with the best update on cable regulation available: Notes from the Center. An excellent series, but useful only for large libraries or those intimately involved in the franchise process.

ACCESS, (a periodical), published bi-weekly by National Citizens' Committee for Broadcasting, 1346 Connecticut Avenue, NW, Suite 415, Washington, D.C. 20036 $24/yr (second class mail) $30.24/yr (air mail) $12 student rate.

A citizens group headed by Nicholas Johnson, ex-FCC commissioner and the Ralph Nader of communications, does an excellent job of reporting activities on the hill with consumer oriented investigative reporting.

E. LIBRARIES AND CABLE

More and more libraries are becoming involved in cable, either as community franchise advisors or as channel programmers. Too frequently libraries have committed themselves without adequate information. The following titles are recommended for their no-nonsense approach to cable television:

VIDEO AND CABLE COMMUNICATIONS: Guidelines for Librarians, edited by Brigitte Kenney and Roberto Esteves. Chicago: American Library Association, Information Science and Automation Division. March, 1976. $3.50

With immodesty, I highly recommend this compendium of video and cable information --- from the librarian's perspective. Heavy emphasis is given case study examples and pertinent bibliographic citations, and included is a step-by-step planning guideline for individual librarian's involvement.

CABLELIBRARIES, published monthly by the C.S. Tepfer Publishing Co., 607 Main St., Ridgefield, CT. Edited on a rotational basis by Margaret Cleland and Brigitte Kenney. $15/yr.

The perfect updating service for librarians. The editors/librarians excerpt features and newsbits from the various video/cable periodicals and give capsule case studies of library video and cable activities. Includes technical developments, upcoming conferences, etc.

TV SPOTS...

We located a real winner of a library TV "commercial" during the recent ALA Mid-winter conference and call your attention to it. "The Amazing Offer 60 Second Television Spot," is a witty spoof of the quick record sale TV ads ("This amazing offer includes fifty of your favorite opera excerpts for only $3.95," etc.). It's fast-paced and well-produced, and only at the end does the viewer realize the hype is for free books from the public library. Designed so it can be used by any public library, a preview copy is available (free) on 16mm film, and the spot itself is on 2" videotape for only $50 (really cheap, folks). Contact Friends of the Southern Nevada Libraries, Inc., 1401 E. Flamingo Blvd., Las Vegas, NV. 89109

VIDEO PROGRAMMING
american issues forum/cvrp

Lively discussions have been sparked by videotape programs presented at the San Francisco Main Library, co-sponsored by the American Issues Forum, a bi-centennial project funded by the National Endowment for the Humanities, and the CVRP.

On December 15th, two half-hour videotapes of Congressman John Burton and guests, made by Burton's staff, were shown which dealt with the workings of Congress (especially seniority and the committee system) and the powers of the CIA. Although no member of Burton's staff was able to attend (it was the Congressman's birthday), comments and suggestions were written down to be forwarded to his office. One person in the audience, a Republican running for office, objected (in writing) to the tapes being shown at the library unless Republicans from the area were given equal time.

A panel of three lesbians---author Phyllis Lyon, Jo Daly of the SF Human Rights Commission, and Linda Breckenridge of the SF Women's Centers---spoke following a half-hour PBS videotape of a conversation with author Barbara Love entitled FEMALE HOMOSEXUALITY. This program was shown as one of our noontime series on January 20th and repeated as an evening event on January 27. Near-capacity crowds attended both, and included many heterosexuals as well as male and female homosexuals, all of whom engaged in lengthy discussions of discrimination against homosexuals in local businesses

ART WORKS, a tape made by Optic Nerve on the CETA Artists' program of the San Francisco Art Commission, preceeded a panel discussion on arts in the neighborhoods of the City and elsewhere on February 1. Panelists included Anne Thielen, director of the CETA Artists' Program; A.K. Bierman, SF State University professor who was a founder of the Neighborhood Arts Program of San Francisco in 1967; and Stephen Goldstine, current director of Neighborhood Arts. Discussion centered on the difficulties of artists and art teachers finding employment, especially with cutbacks in education.

On February 3, VIDEO: THE NEW WAVE, a 60-minute PBS tape documenting video as an art form, was followed by a discussion on new trends in video, led by Craig Schiller of the CVRP. Attitudes toward the tape were mixed, and for the several persons interested in further work and information, Schiller was able to refer them to local video studios and artists.

The TVTV production, ADLAND, an hour-long look behind the scenes at TV advertising, was also shown in February, on the 17th. Although no formal discussion period followed, several audience members stayed to discuss the issues presented.

Richard Reineccius
Coordinator, American
Issues Forum-Libraries
Project

Booklist magazine has begun a previewing service for 3/4" videocassettes. They want to know about videotapes which have not been released (and previewed) in 16mm, and would like also to know if the preview is for elementary, secondary or higher education, or for public libraries. For more information: Angie Le Clercq, Non-print Librarian, Library, University of Tennessee, Knoxville TN 37916

The Extension Services Chapter of the California Library Association needs videotapes of extension activities for its chapter meeting next December. Tapes can illustrate any aspect of extension activities, and can be 1/2" or 3/4". Tapes produced by the unit are also needed. Contact Larry Cross, Mobile Outreach Project, Richmond Public Library, Richmond, CA 94804.

EVALUATION OF

- CRAIG

This evaluation of the equipment we've been using for the Project is broken down into 5 categories: videotape recorders (VTRs), videocassette recorders (VCRs), cameras, monitors, and accessories. The section on accessories will appear in the next issue of Patch Panel. An asterisk (*) immediately following the model number indicates the piece of equipment is highly recommended for small format production.

Some of the equipment listed here has already been discontinued and replaced by new models at new prices. Discontinued items are noted in the "Price" section at the end of each evaluation. The price given for these items is the list price at the time of our purchase (Spring, 1975). A summary of model changes will appear in the next issue. Prices for equipment still available are February, 1976 list prices---and are subject to fluctuation. You may want to refer to the Technosphere article in PP#5 to refresh yourself on the general descriptions of equipment for which only model numbers are given here.

videotape recorders

■ Sony AV-8650* - Excellent. Most of the advantages of this editor can be understood from reading Sony's brochure on it. I'll just add that while the trained eye can still see slight imperfections in some of the edits, it's come a long way (baby) from the 3650.

Disadvantages: No RF adaptor (allowing playback through regular TV set) available. The thin, staple-like pieces of wire which define the upper limit of the tape path around the head drum are extremely fragile and subject to bending or breaking. If this happens, the 8650 will not record or play back correctly. We've required no maintenance to date, but this may be because our machine is never moved (many VTRs can get knocked out of speed adjustment by simply being carried from place to place).

(NOTE: The 8650 has a switch which allows you to use either regular videotape or the new "high-density" type (the latter gives better results for color recording). I've read in a few places that even though you need a special VTR (such as the 8650) to record on high-density tape, you can play it back on any VTR. Well, it ain't so. Turns out you can only play back on a special VTR, too.)

Price: $2,750.

■ Sony AV-8400C - Good to Very Good. Many of the features of the Sony 3400 (the portapak we all know and love) were redesigned for this new portapak, for two reasons: 1) the addition of circuitry to permit color recording and playback; 2) inclusion of an automatic tape-threading mechanism (that is, it's automatic when a special 20-minute reel of tape with an acetate leader is used), no doubt to try to entice buyers considering the move to videocassette recorders.

Two major advantages are that the 8400 is a very stable playback deck, and has a built-in dropout compensator. This means you can use it as the playback half of an editing set-up, although the deck is a little harder to manipulate in this role than a 3650 or 8650 is.

Disadvantages: The auto-threading, as far as I'm concerned, is an unqualified disaster. Even if you're not too familiar with mechanics, you'll shudder when you hear the deck unthreading itself. It scared me so much that I've hidden all the auto-threading reels we own. But this mechanism has caused at least two major changes in design features: first, the take-up reel moves clockwise (unlike the 3400), and second, the automatic cut-

TECHNO-

OUR EQUIPMENT

SCHILLER -

off device, which is a mechanical arm on the 3400, is a photocell on the 8400. So what? Well, the first time I went outside to shoot, it took me almost half an hour to figure out that the deck wouldn't operate with the cover off in the sun because the sunlight kept activating that photocell cut-off.

We own two 8400s, and the first has gone in for repairs because it frequently jams (and damages the tape) when put into fast forward or reverse. I've had no problem with the other one. (NOTE: Both decks were modified according to my specifications, and it doesn't take a trained eye to see that the deck modified by Technisphere, New York City, is a much neater job than the one I had done by Videonics in Santa Clara). Other disadvantages are that it (like the 3400) lacks a skew control and a tracking meter.

Price: $2,085 (including B&W camera). $2,335 with color adaptor.

■ Sony AV-3650 and AV-3600 - These machines have been around for quite a while, so I'll just mention in passing that the 3600 has the dubious distinction of having required the most maintenance to date of any of our gear.

videocassette recorders

■ Sony VO-1800* - Excellent. Only real problem to date has been twice when the cassette got stuck inside the machine. The problem turns out to be a simple mechanical one --- I just poked around at the arm which pulls the tape out of the cassette (you have to take the cover off first) and the problem was solved.

Disadvantages: No remote control capability; no tracking meter; TV tuner is a separate, optional unit.

Price: Discontinued. $1,640

■ Panasonic NV-2125* - Excellent. This VCR has solenoid (electric) function controls, which means you can obtain an optional unit which allows you to control it from a distance. Also has an electric cassette loading platform, auto-repeat switch, and built-in TV tuners (VHF and UHF).

Disadvantages: No tracking meter; cannot feed video out and RF out at same time.

Price: $1,850

cameras

■ Sony DXC-1600* - Excellent. Color quality very good for the price, although it is hard to perfectly match color if shooting over several days' time (unless you have a lot of monitoring equipment we don't have, and an engineer to boot). Tube seems slightly less susceptible to burns than b&w cameras, but don't get overconfident: a replacement Trinicon color tube runs in the area of $1,000, and if the cameras themselves are currently on a 6-month back order, can you imagine how long it would take to get a replacement tube?

Disadvantages: Weight of camera (8 lbs) makes hand-held operation for long periods difficult unless you're strong or have a lot of experience. Shoulder-pod is recommended, although I haven't located one that will match well with this camera yet. You can get by with a "Leo-pod," which is made for 16mm cameras. Separate camera control unit is always required, and it's another 12½ pounds to carry around, which usually means three people required on a shoot. To date, because of its peculiar lens/tube configuration, only 2 lenses are interchangeable with the lens Sony supplies. One is made by Canon and sells for around $700; the other is by Angenieux, and goes for $1,800!

Price: $5,000

■ Sony AV-3450 - This is the new b&w portable camera now supplied with both 8400 and 3400 portapaks. It is lighter than the old portapak camera, and reportedly has improved electronics. I've had a special low-light (Newvicon) tube installed in ours, so I can't rate the standard operation of the camera. The Newvicon does allow you to shoot virtually anywhere with little or no additional light, but you pay for it by having to put up with hot spots from anything relatively bright, such as a man's white shirt.

Disadvantages: Handle not removable (why do manufacturers keep doing this?); lens is not very good (the zoom is only a 4:1, 12.5 to 50mm), but most 16mm lenses can be used on the camera. Eyepiece is similar to the old model (i.e., still awful).

Price: The camera is included in the base price of the 8400 portapak. Purchased separately, it costs $725. The low-light Newvicon tube costs an additional $700, installed (by Technisphere, Inc.)

■ Sony AVC-3210 - This standard b&w studio camera w/viewfinder is o.k. for lowest-cost single-camera-system set-ups, but I don't really like it too much. I suspect, although I haven't as much experience with their line of equipment, that Panasonic has a similar model (such as the WV-341) that works better.

Disadvantages: Ours is constantly going out of focus and the frequency alignment drifts.

Price: Discontinued. $1,000 (for camera ensemble, including small tripod, lens, and mic)

monitors

Color

■ Sony CVM-1720 (17" mon/receiver)* and Sony CVM-1225 (12" mon/receiver)* - Trinitrons are the best. They haven't required any maintenance. Period.

Price: CVM-1720 - $950; CVM-1225 - $660

■ Sony PVM-9100 - This 9" monitor-only taught me two things: 1) for maximum flexibility, it never makes sense to buy anything but a monitor/receiver; 2) even small color monitors are heavy.

Disadvantages: No 8-pin jack, which means you have to loop through the monitor to use it with your playback VTR in an editing set-up.

Price: Discontinued. $475

■ Electrohome ECRM-25 (25" mon/receiver) - I think this set may be too good for most of the stuff we play through it. (It seems to require better sync than that supplied by most 1/2" tapes.) At the time we got them, they were the only reasonably-priced 25" color monitors available --- if we had to do it again, I'd check around some more (why didn't we buy Sony? Sony only makes Trinitrons up to 19"). AND BOY ARE THEY HEAVY!

Disadvantages: I don't care for the quality of the color, having been spoiled by Sony Trinitrons. These sets require careful set-up or constant color adjustment, which is a pain in the butt for us, since ours are mounted in the Lurie Room (see PP #3) at a height of about 10 feet.

Price: $625

Black and White

■ Sony CVM-960 - I got this 9" b&w mon/receiver to use in the field with our b&w portapak, since it can be powered by an external battery. Having a monitor with you while on location is very valuable, since you can have one person monitor picture and sound while you're shooting; and you can play back what you've shot for people, and they can see it without having to crowd around the camera for playback through the viewfinder. This is a new model, slimmer and lighter than its predecessor, and reportedly has better electronics.

Disadvantages: Haven't found any yet.

Price: $290.

STATISTICS

LEE OLIVIER

The following article I generated as an exhibit for our recent grant renewal proposal. We felt it might have relevancy to librarians trying to explain to administrators, etc., why video should be part of a library's services. If there are any questions, please let me know.

The 1970 census shows that 96%(a) of U.S. families own a television set, compared to 80% who own a refrigerator, 75% a stove and 69% a washing machine. A recent Gallup Poll(b) reported that for 46% of all Americans, watching television was their favorite way to spend an evening, compared to 14% who preferred reading.

A recent Roper Survey(c) for the Television Information Office in New York reported that the average adult American spends about 22 hours a week (1144 hours a year) watching television. Reading anything accounts for only 8 hours per week (books take only 10 hours a year)(d). The same Roper study showed a steady increase in hours watched per day by the average adult from 2:17 in 1961 to 3:02 in 1974.

(California has nearly 1/4(e) of its adult (over 25) population or 2,150,512 persons with less than one year of high school education. In addition, statistics for the U.S. as a whole show a 1%(f) illiteracy rate, which means that 140,000 Californians depend entirely upon audio/visual media for their information. And, according to Wes Doak, California State Library's A-V Consultant, California Libraries are 97-1/2% print and only 2-1/2% audio-visual).

Such studies also have shown that hours a day watched by college-educated and upper-economic-level persons, while always lower than the average, are also rising: in 1971 the college-educated watched an average of 1:48 hours of television per day compared to 2:23 in 1974. Upper-economic levels watched 2:02 hrs/day in 1971, and 2:47 in 1974.

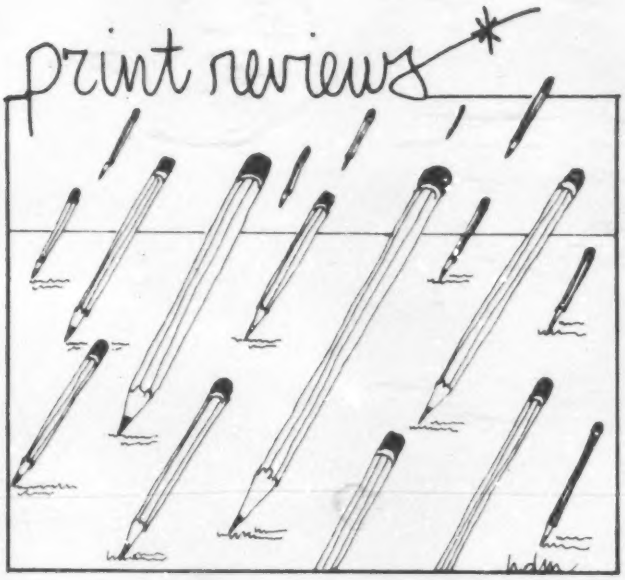
When the people in the Roper survey were asked if they had to give up all but one medium, which would they keep, they voted to keep television by more than 3 to 1(g) (59% to 19%) over the second-placed newspapers. Radio got 17% and magazines 4%. Even the college-educated kept television 45% to 26% over newspapers.

As a news/information source the same Roper report showed that 65% of average adult Americans got most of their news from TV, compared to 47% for newspapers. 36% got all their news from television!

In one of the few studies done on video as a library service, the final report of the Public Television Library's WATCHABOOK Project(h) showed that video programming stimulated circulation of print materials in related subject areas---they are complementary media. Also, video proved extremely helpful in attracting new minority patrons to the library.

Clearly, if libraries are to continue to provide information to their constituencies, they must provide some of this information via video.

a. Videoplay Report, December 15, 1975
b. New York Times, March 7, 1974, p. 26
c. Broadcasting, April 14, 1975, p. 49-50
d. David Blank, VP Economics and Research, CBS Broadcasting Group, Sept, 1970
e. We, the Americans: Our Education, U.S. Bureau of the Census, June 1973
f. Ibid.
g. Trends in Public Attitudes Toward Television and other Mass Media 1959-1974 by the Roper Organization and the Television Information Office, 745 Fifth Avenue New York, New York 10022. April, 1975
h. Have You Watched A Book Today?" Final report of an experimental project of the Public Television Library, 475 L'Enfant Plaza, S.W., Washington, D.C. 20024 16pp. Free



The following review is by Ken Winslow, and is from Videoplay Report, Jan. 12, 1976, p. 3. Ours is a modified version. Thanks, Ken.

Profiles In Video: Who's Using Television And How, by John H. Barwick and Stewart Kranz. Published by Knowledge Industry Publications, 2 Corporate Park Dr., Box 429, White Plains NY. 10602 (914/694-8686). 1975 181p. paperback $29.50 plus $1 handling.

This paperback concentrates on the uses of video within particular organizations: in business and industry; government; health care; formal/informal education; and religion. It is weighted toward uses of video for training, instruction, and communication, but is not directed to security/surveillance, motivation/entertainment or information/data applications. The authors, who also wrote the earlier The Compleate Video Cassette Users Guide, present their findings as a series of reports covering each individual organization. Considerable detail is provided about what each organization does, its relative size and scope, general role of communication and training activities, and specific video installation, staffing, production and utilization activities.

It is a valuable book for anyone who is thinking about or actually involved in the use of video for communication and training. Recommended for the beginning and intermediate student of video, particularly those who would like to see how another part of the world goes about it and why. Glossary of terms; index of organizations.

Ed. Note: It is questionable whether the high price of this publication justifies its purchase for any but large public and/or research libraries but the information is not available anywhere else.

A COMMUNITY TELEVISION PRODUCTION EXPERIENCE, written and illustrated by the Workshop Task Force of the Denver Community Video Center, 1400 Lafayette St., Denver, CO 80218. $2 ea. for up to 10 copies; $1.90 ea. for more than 10. Add 50¢ postage and handling for first copy, 25¢ for each additional copy 1974 58pp.

Well-organized in a looseleaf format, this publication is aimed at just plain folks, and is definitely coming from the community-power alternative-media perspective. It contains basic information about portapak production and 1/2" editing, almost all of which is correct and clearly presented (although, like most other video manuals, it limits its discussion to the Sony b&w portapak and the Sony 3650 "editor.") Not discussed: decent 1/2" editing, color, and 3/4" equipment, because the manual was published in early '74. The bibliography included as an appendix also suffers from the time lag (There are good, new books available which are unlisted, and some of the info on older works is incorrect or has changed.) Appendix also includes a video glossary, and sample screening and editing log forms, as well as equipment and accessory checklist. *-cs-*

VIDEO TOOLS II, published by CTL Electronics, 86 West Broadway, New York, NY 10007. $3 1973 41pp.

An oversized softcover from the staff of one of the major video sales and repair places in New York City, this book contains a lot of very valuable basic information about video hardware and associated equipment and techniques. Basic explanation and history of television/video, info on proprietary modifications available, and concentrated explanations of topics like sound, lighting, how to use filters, etc., that are often missing from longer books. Hints on how to optimize edits, with diagrams, and lots of stuff about all brands of equipment, including color, and much of it, suprisingly, still up-to-date. A must for your print collection. Diagrams and photos, index. *-cs-*

66.A BICENTENNIAL REHEARSAL*
PRODUCER: The Public Eye, Inc., in cooperation with the Friends of the SF Public Library and the California Video Resource Project
DISTRIBUTOR: The Public Eye, Inc., P.O. Box 99402, San Francisco, CA 94109 (415-673-6924)
23mins B&W ORIG: 1/2" DATE: 1975 TECH QUAL: 9
PRICE: $35 CVRP FORMAT: 3/4"
AUTHORIZED USE: CCTV; CATV; Reduplication
AGE LEVEL: Adult
SUBJECT AREA: Bicentennial; Libraries
PURPOSE: To document the Noe Valley library and neighborhood bicentennial celebration, particularly the oral history segment of the festivities.
SUGGESTED LIBRARY PROGRAMMING: Bicentennial programs. Programs featuring library-produced tapes. Programs on community activities.
REVIEW: The Noe Valley Branch of the San Francisco Public Library hosted a neighborhood bicentennial celebration in which residents of the area and business people helped in making permanent improvements to the library and the neighborhood environment. The day-long affair was sparked by the Youth Education Committee of the San Francisco Twin Bicentennial plus Margaret Wyatt, Branch Librarian, and included mural painting, music, films, and a puppet show. Oral history of the area, as remembered by the residents, was videotaped thanks to the Friends of the San Francisco Public Library through the efforts of the Public Eye and Program Director, Bonnie Engel, plus the CVRP. Roberta Greifer, Adult Librarian, conducted the interviews. The tape is an excellent documentation of what creative librarians can do to make the library more relevant and to show the natural link between the library and the community. -pp-

VIDEOTAPE REVIEW KEY IS ON PAGE 19

67.WHILE I WAS WAITING*
PRODUCER/DISTRIBUTOR: Joel Wm. Hermann, 132 Montreal St., Playa del Rey, CA 90291
14mins B&W ORIG: 1/2" DATE: 1975 TECH QUAL: 9
PRICE: $100 CVRP FORMAT: 3/4"
AUTHORIZED USE: CCTV; CATV; Reduplication
AGE LEVEL; Adult
SUBJECT AREA: Video Art
PURPOSE: To explore some personal space.
SUGGESTED LIBRARY PROGRAMMING: Programs on people and the different ways in which they find their space. Programs on video art.
REVIEW: A winner of one of the major awards at the 1975 San Francisco Art Festival's Mobius Video Pavilion, this is a moving and quietly powerful videotape. In his exploration of personal space, Joel Hermann ponders the questions of suicide and distance and does so with effective understatement. Critics have said that his work is reminiscent of German Gothic style. This is another masterful tape by a very talented video artist. (See PP #1,3, and 5 for other reviews of his works). -pp-

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68.NEW TRENDS: VIDEOTAPED DEPOSITION AND VIDEOTAPED TRIALS, PARTS I AND II*
PRODUCER/DISTRIBUTOR: College of Advocacy, Hastings College of the Law, 198 McAllister St., San Francisco, CA 94102 (415-557-2205)
100mins B&W ORIG: 1" DATE: 1975 TECH QUAL: 8
PRICE: $300 less 10% discount to libraries CVRP FORMAT: 3/4"
AUTHORIZED USE: CCTV: CATV; Reduplication
AGE LEVEL: Adults
SUBJECT AREA: Law; Video, Use of
PURPOSE: To explain the use and effect of video in the legal environment.
SUGGESTED LIBRARY PROGRAMMING: Individual viewing; not for public programming.
REVIEW: A video record of a New Trends Forum presented at Hastings Law School, these tapes lack entertainment value, but present a most articulate and practical view of seven lawyers, judges and specialists who have experimented with the use of video in legal environments. Each speaker provides interesting facts and information, but the highlights of the tapes are presentations by Judge James McCrystal of Ohio who explains how he has presided over trials presented on videotape, and by Gordon Bermant, a behavioral scientist who has studied the effect of video use on jurors. Two tapes of limited interest to a general audience, but fascinating for those involved in legal practice or small-format video. -re-

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69.VIRGINIA*
PRODUCER/DISTRIBUTOR: Alan Bloom, 115 G St. #6, San Rafael, CA 94901 (415-454-3679)
20mins B&W ORIG: 1/2" DATE: 1974 TECH QUAL: 8 1/2
PRICE: $125.00 CVRP FORMAT: 3/4"
AUTHORIZED USE: CCTV: CATV; Reduplication
AGE LEVEL: Adult
SUBJECT AREA: Video Art; Women
PURPOSE: To portray an individual in the context of a repressive society.
SUGGESTED LIBRARY PROGRAMMING: Programs on women and/or people in general. Programs on video art.
REVIEW: Virginia is a 68-year old woman with tremendous inner strength and beauty. In making this videotape about her, Alan Bloom wanted to show an individual holding up under pressure from an abusive society. He succeeds admirably in achieving a dramatic form which makes it appear that he is an arrogrant, insensitive interrogator berating his subject. This tape was a highly acclaimed award winner at the 1975 San Francisco Art Festival's Mobius Video Pavilion. -pp-

70.CABLE TV OUTREACH SAN JOSE PUBLIC LIBRARY*
PRODUCER/DISTRIBUTOR: Michael Ferrero, Director, Cable TV Outreach Project, San Jose Public Library, 180 W. San Carlos, San Jose, CA 95113 (408-287-2788 ext 5291)
10min B&W ORIG: 1/2" DATE: 1975 TECH QUAL: 8
PRICE: Available on loan from CATVO Project CVRP FORMAT: 3/4"
AUTHORIZED USE: CCTV; CATV; Reduplication
AGE LEVEL: Adult
SUBJECT AREA: Cable Television; Libraries
PURPOSE: To provide a short synopsis of the Project's activities during 1974-75.
SUGGESTED LIBRARY PROGRAMMING: Programs featuring library-produced tapes. Programs on the potential and capabilities of cable tv for libraries.
REVIEW: The Cable Television Outreach Project, (CATVO) has produced library-oriented television programs for showing over cable TV in San Jose. The tape includes the series, "The Booktellers," in which Virginia Carpio of San Jose Public Library discusses books and audio-visual media with different guest reviewers. This sampler tape shows clips from some of those book reviews as well as a calendar of local artistic events and interviews with performers, and provides a good example of the different ways in which a library can bring information to the public through cable tv. -pp-

71.WOMEN OF ERIN*
PRODUCER/DISTRIBUTOR: Caroline F. Hatch, 448 Taraval #2, San Francisco, CA (415-665-5682)
25mins B&W ORIG: 1/2" DATE: 1975 TECH QUAL: 8
PRICE: $90 CVRP FORMAT: 1/2"
AUTHORIZED USE: CCTV; CATV; Reduplication
AGE LEVEL: Adult
SUBJECT AREA: Ireland, Northern; Women
PURPOSE: To show the conflict in Northern Ireland from the viewpoint of Irish Catholic women there.
SUGGESTED LIBRARY PROGRAMMING: Programs on political involvement of women. Programs on current issues, with guest speakers and/or panels.
REVIEW: The producers of this videotape took a portapak to Belfast and Derry in Northern Ireland and interviewed Irish Catholic women there. One of the main concerns of these women is the wide-spread practice of imprisonment without trial. Also discussed were the hardships of daily existence under military conditions. The changing role of Irish women due to the struggle, with their subsequent questioning of old values and customs, is sharply defined in this dramatic tape. There are some technical problems, particularly in audio, but the tape is timely and presents a side not heard from before. -pp-

72.CARTOONISTS LEE MARRS AND TRINA*
PRODUCER/DISTRIBUTOR: Suzanne C. Fox, 1815 Stuart St., Berkeley, CA 94703 (415-654-5321)
30mins COLOR ORIG: 3/4" DATE: 1975 TECH QUAL: 7
PRICE: $95 CVRP FORMAT: 3/4"
AUTHORIZED USE: CCTV; CATV; Reduplication
AGE LEVEL: Adult
SUBJECT AREA: Comics; Feminism, Women---Careers
PURPOSE: To trace the history of women in comics and to provide an update on the state of the art.
SUGGESTED LIBRARY PROGRAMMING: Women's programs. Programs on the history of comics and/or cartooning. →

REVIEW: Lee Marrs and Trina are Bay Area editors and originators of women's comics. Interspersed with an interview of them are stills taken from women's comics through the years. Lee and Trina point out that the way in which women are depicted in the comics reflects their real life status at that time. They discuss the varied audience appeal for women's comics and their own publishing efforts and successes. Useful not only as a discussion/starter for women's programs, this tape would also be effective in a program on comics as an art form. -pp-

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73. SHARING BOOKS WITH YOUR PRE-SCHOOL CHILD*

PRODUCER/DISTRIBUTOR: Susan Possner, Long Beach Inter-City Cooperative Project, Long Beach Public Library, Long Beach, CA 90815 (213-597-3341)

10mins B&W ORIG: 1/2" DATE: 1975 TECH QUAL: 8

PRICE: See distributor for rental and sales information CVRP FORMAT: 3/4"

AUTHORIZED USE: CCTV; CATV; Reduplication

AGE LEVEL: Adult

SUBJECT AREA: Children . . . Pre-school; Libraries

PURPOSE: To promote the reading of books to children, especially those in the inner-city.

SUGGESTED LIBRARY PROGRAMMING: Programs for parents, nursery and day care teachers and students, followed by discussion. Programs on library-produced tapes and/or library services.

REVIEW: The pleasures of books and story hours for the pre-school child are well brought out in this tape, which shows an appealing naturalness between children and adults as they enjoy library experiences together. We see one small boy's excitement as he visits the library with his father, and then we drop in on a story hour session. A short segment of the tape is in Spanish, and multi-ethnicity is reflected in the make-up of the various groups. This is a very good discussion tape for use with parents, teachers and students. -pp-

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74. SISTER SOUNDS AND STEPPING OUT*

PRODUCER/DISTRIBUTOR: Suzanne C. Fox, 1815 Stuart St., Berkeley, CA 94703 (415-654-5321)

30mins B&W/COLOR ORIG: 3/4" DATE: 1975 TECH QUAL: 8

PRICE: $95 CVRP FORMAT: 3/4"

AUTHORIZED USE: CCTV; CATV; Reduplication

AGE LEVEL: Adult

SUBJECT AREA: Dance; Feminism; Singing

PURPOSE: To introduce the members of two feminist performing arts collectives through actual performances and interviews.

SUGGESTED LIBRARY PROGRAMMING: Women's programs; programs on performing arts.

REVIEW: Sister Sounds, the singing collective spotlighted in the first part of this tape, is made up of Bay Area women who perform both traditional and original music for women's programs. In the interview following their performance, the group discusses their choice of music and the fact that they want to give back to the women's community some of the strength that they have received from it. The second part of the tape features Stepping Out, a collective of dancers, who describe how they have arrived at their political philosophy of the dance and their experience in putting together a piece based on women in Viet Nam. This and other examples of their work are shown, and special video effects are used in part to highlight the numbers. This tape appeals at two levels: as a very effective record of how some political philosophies are reached, and as an entertaining piece on the performing arts. -pp-

75. FEMALE HOMOSEXUALITY*
PRODUCER: WNED - TV, Buffalo, NY
DISTRIBUTOR: The Public Television Library, 475 L'Enfant Plaza, SW, Washington, D.C. 20024 (202-488-5000)
30mins COLOR ORIG: 2" DATE: 1974 TECH QUAL: 9
PRICE $149.50 CVRP FORMAT: 3/4"
AUTHORIZED USE: CCTV; CATV; Reduplication
AGE LEVEL: Adult
SUBJECT AREA: Lesbianism; Women
PURPOSE: To discuss author Barbara Love's "coming out" as a lesbian and some of the problems faced by female homosexuals in today's working world.
SUGGESTED LIBRARY PROGRAMMING: Alternative life style programs. Working in America programs. Women's programs.
REVIEW: In this interview/situation videotape, Barbara Love, co-author with Sidney Abbott of Sappho Was A Right-On Woman, discusses her lesbianism and describes reactions of business associates, family and acquaintances to her "coming-out." We used this tape in a "Working in America" program with the American Issues Forum (see p. 9) and had a panel of three lesbians from different local organizations speak on everyday problems in work situations and the resources available to help solve them. Audience reaction both to the tape and the panel was positive. The tape itself is a valuable record of a lifestyle not often represented in media, and is very smooth technically. -pp-

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Videotape reviews are indexed in International Index to Multi-Media Information, published by Audio-Visual Associates, 180 E. California Blvd., Pasadena CA 91105

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videotape review key

##. TITLE (* indicates in CVRP collection)
PRODUCER/DISTRIBUTOR: name, address, phone number of both, if different

time in mins.	COLOR or B&W If both: COLOR/B&W	ORIG: format original was shot in	DATE: year tape was made in	TECH QUAL: 1(low)-10(high); technical quality of audio/video

PRICE: what we paid; may be different for other purchasers- may need to be negotiated with producer. Our price may include royalties for authorized uses.

CVRP FORMAT: format we own; may not be same as original

AUTHORIZED USES: what rights we have: cablecasting, interlibrary loan, and/or duplication. May be different for other purchasers.
AGE LEVEL: adult; young adult; and/or children
SUBJECT AREA: broad categories of reference
PURPOSE: intent of producer in making tape
SUGGESTED LIBRARY PROGRAMMING: ways in which tape could be used, including correlated materials where applicable
REVIEW: brief evaluative summary of content; composite of opinions expressed by previewers, most of whom were specialists in the subject matter of the tape - initials or name of reviewer follows review -

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